

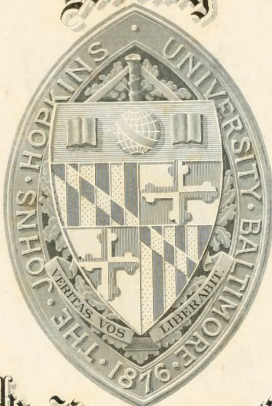
THE EISENHOWER LIBRARY



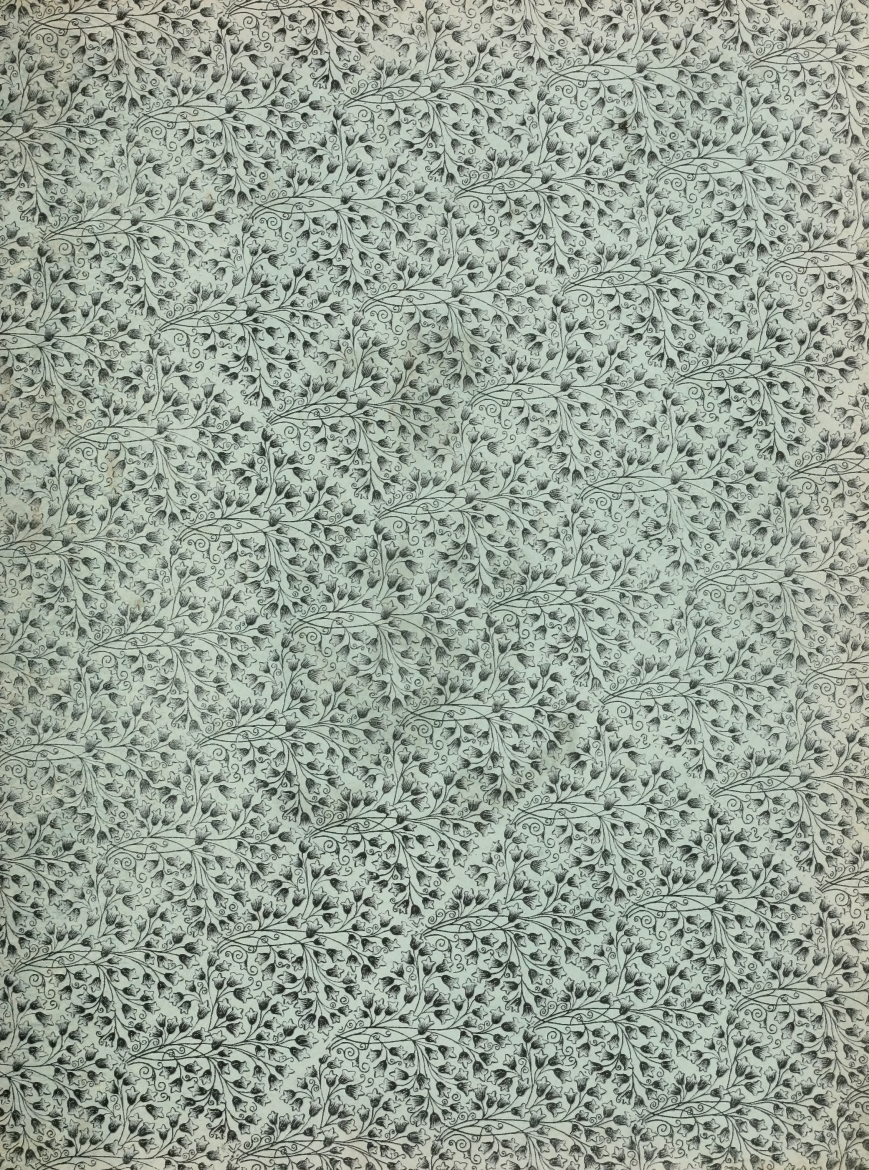
3 1151 02722 6244

54363

Library



Johns Hopkins University
of the



Apollonius Rhodius:

His Figures, Syntax, and Vocabulary.

By Charles J. Goodwin.

A Thesis submitted for the Degree
of Doctor of Philosophy in the
Johns Hopkins University.

1890.

Γαῖαν

.. τὰν πατρός ἀντία Μήδειαν θεμέναν γάμον αὐτῇ
καὶ σώτειραν Ἀργοὶ καὶ προπόλοις.

Pindar.

Τῆς Ὀμηρικῆς ποιήσεως οὐ μίαν τινὰ
τοῦ σώματος μοῖραν, ἀλλ' ἐκτύπωσε τὸ σῶμα, καὶ
λαβὲν ἑῷον ἡθῶν τε τῶν ἐκεῖ καὶ παθῶν, καὶ
μερέθους, καὶ τῆς οἰκονομίας, καὶ τῶν ἄλλων ἀρετῶν
ἐπειρὸν εἰς ἀπὸς τὴν τραγῶν ἐκτύπωσε. Πλάτ. +
κένωσις.

Platonius + Philosophus.

Contents.

Introduction	6
Similes	25
Use of Tenses in Similes	39
Introductory Forms in the Similes	46
Vocabulary	52
Words used only by Apollonius	59
Ἀπαὶ λυγόμενα	61
Final Clauses	
Statistics of the Form and Sense of Final Clauses after the Various Particles	70
Negative Final Clauses	86
Use of <i>κεν</i> in Final Clauses	88
Conditional Sentences	90
Protasis	92
Apodosis	94

Conditional Sentences

Conditional Sentences to Fact 96

General Condition 98

Condition expressing Purpose 99

Conditional Relative Clause 101

Suboral Sentences 104

Miscellaneous Observations upon the

Language of Hollorick 111

Infinitive as Imperative 111

With the Indicative 111

Participle 112

Former Personal Subject 112

Former Predicate Adjective 114

Case-ending -φiv 114

Use of Cases 115

Substitutions 116

Use of αv and κεiv 117

Connectives 118

Prodicative Clauses 119

Topics 120

Thirteenth International Sign Language
Symposium

29

Appendix
List of Symbols

26

Introduction

On the revival of Greek poetry at Alexandria, in the third century before Christ, when literary art was brought to as high an excellence as it can ever attain without the inspiration of an earlier and more unconscious genius. The learned poets of the east of the Ptolemies returned to those forms of composition in which Athenian had embodied its best words of song. — From which, by centuries of transmission, had become dead, remote, and to the hearts of the Greeks, and in the end and the sleep, we see the perfection of Alexandrianism. The period has a profound interest, not only to



The student of the human mind in its more conscious workings, but also to the critic of literary art; for much of the poetry of this epoch, rhetorical and uninspired as it often is, deserves attentive study; and we especially of the present day, with our business investigation of subtle hints and coarse tricks of expression, too often take the place of originality, breadth, and force, may learn something from a period marked by similar characteristics.

The German, abbe Cuvier, and the Frenchman, Auguste Couat, have lighted up the subject, and under his guidance the study of the principal traits of Exordism is no uninteresting recreation. Five centuries of the Church, the great Homer without the canonizing of Greek literature; the tendency which led

to the decline and extinction of that
splendid development of the Greek
artistic spirit we witness in the Alex-
andrian poets; and Horace was but
the last link in a chain which began
with Homer.

In the following sketch of
the later Greek poetry I borrow much
from Ernst, and somewhat also from
a valuable essay of Gustave-Beuve, "De
la Poésie d'Alexandrie" (Portraits
Contemporains, T. 359, Paris, 1874).

The characteristic of Alexan-
drianism was its learning. The mag-
nificent library founded by the Ptole-
mies gave its readers every opportunity
for study as ancient scholars nowhere
else enjoyed; and the list of librarians
from 282-173 B.C. is a succession of

great names that made no comment:
 Theocritus, Theocritus, Aratus, Callimachus,
 Antipater, Apollonius, Aristophanes,
 Pindarus. Endowed with far more
 of genius than any of the other epic
 poets of his time, and perhaps more
 deserving of immortality than any later
 but except Theocritus, Apollonius the
 Rhodius shared the spirit of his age
 and school, which borrowed more than
 it invented, and devoted its labor to
 happy combination and elegant expression.
 In the *Prolegomena* of *Phon* (1844)
Prolegomena (p. 1) we have the charac-
 teristic expression. *Ανθρώπος ὁποῖον*
λ' ἔγωγ. - "Feeling is the marieismant of
 style," and while it is not certain that
 the Apollonius to whom this saying is
 assigned was the author of the *Argonautica*,
 the words may well have been his motto.

10
The day and tedious studies to his poems
have at least this interest, that they give
us some knowledge of the poets best field
of thinking; and in noting suggestions, com-
parisons, or borrowings Lucilius, Phaedrus,
Sappho, and Propertius, the Dryadists
of the reign of Tibullus, have cited a long
list of 217 authors. The wonder is
not that he did not attain to a higher
degree of originality, but that his genius
was not crushed by the weight of his re-
quirements, and that to him is due the
distinction of having first treated that
romantic theme which is the dominating
basis of modern literature. Thus
appearing at once with Virgil upon a
middle ground between the ancient poetry,
and time in the ideas of Ovid, Propertius, and
the Romanesque of Virgil, and the modern
poetry, grand in its conceptions of

force and of the strength of human personality. These two prime imitators of antique art, says Crab, were the creators of a new art; the predecessors of the best were the imitators of nature progress."

The tale of Jason and the Golden Fleece was an old one familiar to us in Greek mythology. Homer, in the Odyssey, Hesiod, in the Theogony, Mimnermus, in Ionia, speak of it; Pindar's magnificent Fourth Pythian is devoted to it; Aeschylus had made use of it in four tragedies; Sophocles in five; Euripides in three, and a score of other poets and prose-writers, whose works are now lost by report, had told the story at greater or less length. Apollonius chose a bold flight, but he chose wisely, and The Poet called forth his full strength. "He sought to compose a poem which should be at

tell an heroic epic, a romance, and a
 treatise on mythical geography. - Here he
 might be antique like Homer, and modern
 like Coleridge; where the story, the
 composition, the language should recall
 the past even while it bore the mark of
 the present; he attempted in short the
 impossible feat of combining all three
 diverse things in the artificial unity of
 a continuous narrative." "He believed
 that, by choosing a subject connected at once
 with the Past and the Present, plentiful in
 marvellous and dramatic incidents, by res-
 toring learning and inspiration, imitation
 and originality, by ascending into the Past,
 but without neglecting the resources furnished
 him by the Present, he could create a
 work of beauty and win the glory of a
 great name." His first bitter disappointment
 'twas caused his retirement into Exeter.

2
form which he received his audience, and
years of brilliant success in following and
perfecting it, that I reached a result
that commanded the applause of the liter-
ary world.

In an age when the epics
which have always been regarded as
the models of composition are declared to
be patchwork and iterations of ill-sorted
clips, without adequate unity or variety,
criticism may perhaps judge severely
of Apollonius's development of this subject;
but the story, as he has treated it, has
neither the grandeur of an epic nor the
unity of a drama nor the sustained inter-
est of a romance. The merits of
the poem consists in the arrangement
and concatenation of facts in the calcu-
lated proportion of facts. The first
two books are taken up with an account

of the writing of the inscription and the long
savage. The various scenes along the
course naturally give occasion for many
digressions; but they are introduced so
judiciously, and distributed so evenly,
that one might leave a volume with
the false impression that he had not
allowed himself to wander so much
as Homer. The first book is taken up
with the love of Jason and Medea and
the means by which Jason won success
in the trials imposed upon him, and
carried off the Golden Fleece. Here
the poet is at his best; and this book,
with the last book of the fourth, is as
much superior to the rest of the poem, that
he could submit to the contrast. The
representation of his passion is only an
episode, which, without uniting itself, varies
as Ovid. Bionne has justly said, "In the

dominating portion of the skin, but cannot give it unity. The fourth book relates the escape of the Argonauts from Colchis and their return to Greece. And while Homer seems simple and truthful in his widest statements concerning mythical geography we feel a little indignation at being asked by an Alexandrian of the third century, who prides himself upon his knowledge of unfamiliar lands, to believe that the Argonauts sailed from the Danube into the Euxine from the Euxine into the Nile and returned to Greece by way of Central Africa. But before we have followed very far on this marvellous voyage the narrative stops; the Greece won, Jason and Medea united, we do not care for a repetition of geographical details but hail the end of somewhat tedious escapes, - which

the poet himself seems to have had an un-
dignified desire to end soon. He felt
that the poem ought to end when the main
object of the expedition had been attained,
as the 'Odyssey' ends when its hero has
returned and recovered his throne. Pin-
dar, with better taste and perhaps with
greater liberty has avoided the mistake
in which Apollonius fell and has given
a superior unity to the tale.

It has been customary to say
that Virgil was the first to depict love in
that higher instance, ideal manifestation
in which our moderns represent it. From
the early, passionate, sensual desire of Sappho
and of the lyric songs of the Greeks to the
elevated, almost idealistic conception which
inspires modern poetry is a long distance
but Apollonius had traversed much more

then half the wide interval. First we come
the story of Medea; the Colchian maiden
was the first to love as maidens love
nowadays, at least in fiction; and here
was the first romance. This was not, to
be sure, an individual development of
the nation. From the Persians and prin-
cipally, says Court, and I do not forget
either the Ionian elegy or the Persian
epic, — direct personal poetry, borrowed
from the things of daily life, the acts of
the intimate the sufferings, the joys and the
sorrows of each one. The personal, and
we should not hesitate to call it roman-
tic poetry is found above all in the elegy,
in the epigram. Here it is concentrated
in short, psychological analyses, full of
delicacy, force, and brilliancy, it penetrates
even into the epic, transforming its antique
character and introducing new sentiments.

Love in reality became and remained
with the Sardanians the principal object
of the attraction of the imagination; with
them it reigned in the ancient poetry as
well as in the lighter. Saint-Beuve
has translated and prepared at length
the first book of the Sardanians, where this
subject has raised the poet so far above
the level which he maintains in the
heroic history of wars and adventures.
There is a truth & beauty & nobleness about
the description of Medea's night of anxious
doubt, or of her confusion at the first
meeting with Jason, which I apprehend with
all her intensity and force, could never
have attained. Compare, for instance,
with our second fragment of Sappho these
lines of Sappho, especially as they are
read in this connection:—

ἔκ δ' ἄρα οἱ κραδίη σσηθέων πέσεν, ὄμματα δ' αὖτως
 ἔχλυον· ἑταῖροι δὲ ταχέως ἔβαντο·
 γούνατα δ' οὐτ' ὀπίσω, οὔτε προπάροιθεν ἀείρας
 ἔθονον, ἀλλ' ὑπέμεινον πρὸς αὐτὰς ἀνέμους πύας
 ἀμφέπολοι, μάλα πάντων ἀπὸ σφείων ἐλάτθον.
 τὰ δ' ἔνθα καὶ ἔκαστοι ἰδέσθαι ἐβλήθησαν,
 ἔδοκον. ἢ μακροῖσιν ἐειδόμενοι ἐλάτθον·
 αἵ τε παράστον ἔκηνον ἐν οὐραῖσιν ἐρρέζωνται,
 κρημνίη· μετὰ δ' αὖτις ὑπὸ βροτῆς ἀνέμοιο
 κινύμεναι ὁμάδῃσαν ἀπείροτον· ὥς ἄρα τά γε
 μέλλαν ἔλθαι φέροντα ὑπὸ πρυμνῶν ἔμμεν.

III. 961-971.

Whatever we may have to learn
 from Spenser in the way of language and
 form, however little attraction his long
 narrative may in places have for us, there
 always remains his interest that the
 discussion has gone far beyond the pre-
 decessors and masters in the representation

of human passion of a certain sort, and
 has the first and chief the chord which
 has dominated later literature and which
 awakes the most profound feeling in our
 breasts.

In the following essay an at-
 tempt has been made to draw a comparison
 between the art of Apollonius and that of
 Homer. The test of an artistic imita-
 tion is its correspondence to the model, and
 while Apollonius shows throughout real
 originality and genius, the strict prescrip-
 tion of departments in Greek literature, and
 his evident attempt to follow in the
 well-marked lines of the older Epic make
 with a comparison the criterion of his
 success. For this purpose several char-
 acteristic poems have been selected and
 carefully studied. His invention, and

demands a more general and ambitious style
of criticism, has been considered only in
an examination of his use of the simile.
Syntax, which, by the help of statistics, yields
readier and more exact conclusions, has
been made the basis for the comparison of
language and style. In this way the use
of words and cases in the similes, in final
clauses, in conditionals, and in temporal
clauses, and a considerable number of
other grammatical observations, have been
presented both in the general statement
of results, and when possible in tables.
While no exhaustive treatment of metre
has been attempted, figures are given for
the epic and the verse, and it is shown how
epyllonics is in the direct line of increase
from verse to prose. The relation of the
metricality of epyllonics to that of verse
has received adequate treatment from

Merkel and Schmidt, but the words belonging
to the Argonautica and the ἀνάξ λεγόμενα
are here for the first time collected.

The result of the comparison
is truly favorable to Apollonius. He has
attained a degree of success which we
may well regard as remarkable in a
conscious, artificial imitation of a highest
and mode of thought preserved by many
centuries of change and decay. This
conclusion will be confirmed by an exam-
ination of the following pages. And I need
cite as an illustration only the statement
on page 76 that in the use of final
articles the versions of Apollonius to wit
were "less than those of Homer more than 8
per cent."

The work devoted to this subject
has been one of great interest, and will, it
is hoped, prove of value for the study of a

still held in too much reputation by
 classical scholars. The intense and
 absorbing beauty of the productions of the
 Hellenic genius at its prime finds no
 equal in the merit of later works, which
 though inferior, are by no means contempt-
 ible. An earnest plea should be made
 for the admission of Greek culture. Aside
 from their literary worth, these products
 of Alexandrian study and thought must
 have an intensely human interest for
 one who has caught their spirit. The
 hesitations of Homer, of Pindar, of Sophocles,
 make us restrain; the imperfect drawings of
 Thucydides and Apollonius show us more of
 human nature, and charm us with the
 discovery of what man's labor and effort,
 struggling against all but unfavorable
 conditions, can accomplish. The gods may
 retain their seats in the Heavenly Olympus;

and the great low level the Tethys and
Coca to no mean height above earth —
and the giants are our own kindred of an
earlier day. Their labors count and at
one or expect and our sympathetic
appreciation.

Similes.

The number of similes in the following *Iliad*, including both those marked out in detail and others more merely indicated, is 129. The average frequency of recurrence in the 5735 lines of the *Iliad* (1 in 45 lines) is somewhat greater than in the *Iliad* (1 in 42 lines)* and more than twice as

* According to Mr. Gladstone's count (*Quæstiones Mundi*, 2m. ed. pp. 58-59). His own count included somewhat more. Seymour (Language and Verse of Homer, p. 17) gives a considerably smaller number in both *Iliad* and *Odyssey*. My count in *Apollonius* is rather liberal.

most in the Odyssey. The distribution of the similes is much more even than in the Iliadic poems. The following table shows the division among the four books:

	No. Lines.	Extended.	Briefer	Total
Book I	1362	14	19	23
II	1288	15	13	28
III	1111	24	9	33
IV	772	26	19	45
Total	5533	79	50	129

Apollonius's similes are drawn in general from the same wide field as Homer's, — from animate and inanimate nature, from the business and labors of common life, from mythology, — rarely from a subjective source. Illustrations from animal life are frequent and

series. Among wild animals, surely the
indefinite Oros are here in the extended
circle. The lion, bull, bear, dragon,
deer, hawk, dove, swan, fly, gad-fly,
ant and bee; among domestic animals
the horse, ox, sheep, and dog.

In inanimate nature and nat-
ural phenomena where Apollonius is
after all his best, the stars on his
favorite confessions. They appear
in time, their rising to dawn;
the ordinary star is not conspicuous
— Since the brightest & stars can
above adequately represent the sky.
The armed men springing from the
dragon teeth can like the constellations
enter a great over-storm. Hercules
appears to the dim-eyed Lyones in
the dim distance like the new moon,
which one just sees, or thinks he sees;

And again, at its full, we feel the joy
which its warm inspiration in the mortal
heart. The rays of the sun, now
pink rising, now incorporating the blue,
now reddening a cloud, now dancing in
reflection from a vessel of water; the
wind, and its roaring; the lightning;
fire, and the eddies of smoke rising
from a burning hearth, a leaf-stem
flaming at the end; — all are pictured in
extended similes. The sea is a less
imperfect image than we might expect.
The clouds & the Colchians resemble
its heaving; we see the dashing waves
and the rock standing firm in their
midst. In our earlier youth we have
only trees — oaks, olives, firs — and their
leaves. Finally, the tears of the mourning
Heliads roll like olive-oil upon water.
The capture of human activity,

as in Homer. Surmises lower comparisons
than the world of nature; from this
source however are drawn lifelike
the twenty-nine extended simile of
Ulysses. The maxim striking at
the ill-treatment of her mother-in-law,
the widowed bride mourning her dead
husband the captive mother slipping
crazily out of the sick house of London,
the poor widow earning by her nightly
toil a scanty subsistence for her
orphaned children and pale-faced men
hustling up and down through the city
in terror at some devil or content
illustrate the darker phases of life:
the Latin moral drama, the rehearsal of
a long-went traveller to his home
(a simile taken from Homer), and
Mariana gazing full on the desert,
the bright air. It is to be noted

That the majority is true as drawn from
the line of women. Excessive indulgence
is represented by the windmills, the
tides, the former reeking, the latter
as quivers of trees, the horse-jockey, the
pulling of the smothered horses; and once
we hear the voice of love in the cheer
of meeting, for example. Hesperus in
his interview with Helen. This last
he cautiously as a boy tries a swollen
torrent, through which not even strong
men pass.

Comparisons with gods are
so frequent. Jason is likened to
Apollo, Helen to Artemis, Helen to Eros.
Similar is the comparison of Demeter
to the mother-childer of Typhoon
or Poseidon.

The minor comparisons for
the most part cover the same range

In the *Odyssey* simile. The hammer
on the kind subjective illustration
in dreams. Five times mentioned. *

Few animals are the seals, the *u'tra* as
(water-birds) and the *u'tra* (grazing
animal, cow or horse). Jason steals
away like a thief; a blow rebounds
on the hammer from the anvil;
the cattle of Helios are as white as
milk, the river flowing from the
ankle of Icarus is like melted lead.

"It may perhaps not seem
difficult" says Fock (Griechische Literatur).

* The simile is the *u'tra*
of thought in *Odyssey*, *Od.* 80-83, does not
seem like an early one, and, with the
matter of *Od.* 11 is the only subjective
illustration in Homer. Compare the *u'tra*
u'tra with a thought.

turgawicht 2, 945). To find an appropriate simile, not none of the later poets here in this respect even approximated Homer's art. 'Either they are content with copying Homer, or when they rely upon their own resources, are conscious of poverty of invention, thus manifesting care and artificiality. One does this apply only to the later Greek epic poets, but to the Roman as well. *** There is in all Virgil hardly a simile which is not borrowed: Homer's first Iliadic text are his sources.'

As an instance of a simile copied from Homer the following passages of the *Iliad* and of the *Georgics* may be compared:

ὥς δ' ὅτ' ἂν αἰεθρὶ γόος ἀνέρος, ὅς τ' ἐπὶ πολλὴν
γαῖαν ἐληλουθὺς, φρεσὶ πενκαλίμητι νοήσῃ.

ἔσθ' ὡς ἡ ἔσθ' ἀνακτόν τε καὶ
ὡς κρατὺς μεμνῆα διέπτατο πότνη Ἥρη,
ἔστι δ' ἔστιν Ὀλύμπου — *Il. II. 568-569*

ὡς δ' ὅτε τις πάτοθ' ἐλόμενος, οἷά τε πολλὰ
πλαζόμεθ' ἄνθρωποι τεσλήροτες, οὐδέ τις αἶα
τηλογρός, πᾶσαι δὲ κατόφιοι εἰσι κέλευθοι,
τραίτες δ' ἐπὶ τῷ δόμῳ ἑνὸς δὲ κέλευθος
Ἥρη τε περὶ τὴν ἰστέλλεται, ἄλλοι δ' ἄλλῃ
ὁξέα πορφύρων ἐπιμαίεται ὀφθαλμοῖσιν.
ὡς ἄρα κραταίως κόρη Διὸς αἴεσσα
θεῶν ἐν ἑσέσσι πύλαι θεοῖσιν εἴσιν —
Il. II. 568-577

Mr. Mahaffy's remark "That
the poet implies the rather intemperate
the fair behaviour than the fair attitude"
(History of Greek Literature, I. 107) is
quite just. Some fairer contention
with the line, which appears no longer

than thirty times in the *Shield*, gives
place in *Apollonius* to the daintier
figure of the star, which is used
more frequently than any other. One
of these is a good specimen of the
soft light and peaceful treatment:

βῆ δ' ἔμμεναι προτὶ ἄστει φαεινῷ ἀστέρι ἴσος,
ὃν ῥά τε κηρατέραν ἐεορχόμεναι καλύθρουν
νύμφαι θηήσαντο δόμων ὑπὲρ ἀνσέλλοντα,
καὶ σφισι κρανέοιο δι' ἥερος ὄμματα θέλγει
καλὸν ἐρευνθόμενος, γάνυται δέ τε ἠιθέοιο
πλοθέης ἐμείλοντα μετ' ἁλλοδαποῖσιν ἐόντος
ἀνδρόςιν. ὧ καὶ μιν μνηστῆρ' ἐκρέοντο πακῆες·
τῷ ἴκελος πρὸ πόλῃος ἀνὰ σπείρον ἦεν ἥρως. —
Σίγν. I. 404-7.

There is some the Homeric detail,
which does not add to the likeness
between the things compared, but serves

To bring out more vividly the picture
presented in the simile.

A new and original conception
appears in the following:

πικρὰ δὲ οἱ κραδίη σσηθέων ἔντοσθεν ἔθνηεν,
ἥτετι δὲ το τε δόμοις ἐντάλλεται ἄρην
ὑδάτος ἔξαρκοῦσα, τὸ δὲ νέον ἢ ἐλέρητε.
ἢ ἐπον ἐν γαλήνῃ κέχεται· ἢ δ' ἔνθα καὶ ἔνθα
ᾠκεῖν στροφάλιγγι πελάσσειται ἀποσσόντα·
ὥς δὲ καὶ ἐν πύσσοντι οἷον ἐλὶθ-ἔστω ἀνέρος.—
Argon. III. 754-759.

In a different style, vigorous
and active is the treatment by Mr.
Mellish in very fine (illustrating the
position of Melchior in the history of the
house of York):

ὥς δ' ὅτε τίς τε μύωπι τετυγμένως ἔοοντο τᾶνρος

πίσά τε προλιπὼν καὶ ἑλεσπίδας, αὐτὸ δὲ κρήνην,
αὐτὸ δ' ἔχτης δ' ἄστα τρέμα δ' ἄστα ἑλόντα ἄστα
ἑλόντα δ' ἑλόντα καὶ ἀπὸ πλοῦν αὐτὸν ἑλόντα
ἦσαν μέγιστα κακῶν θεοληπόντες αἰσχροί.
ὥς ὅγε μαγνύων ὅτ' ἐμὴν θοὰ γούνατ' ἔπαλλεν
τυχεύων, ὅτ' ἐδ' αὐτὲ μεταλλήων καμίσσοιο
τῆλε διαφύσσον μεγάλῃ βοάσκειν ἐν τῇ.—

Argon. I. 1265-1272.

There is no such brilliant
series of similes as that which describes
the entry of the Grecian host to battle
in Iliad II. 455-488. The narrative
of the trial of prowess expected from
Iliad II. 224-266 is however
less brilliant by no means than time-
less comparisons greater and smaller:
the first (224-266) showing Iliad II
an impatient war horse which
cannot the battle afar off and to

a flash & lightning darting from the clouds. There something poetic in their sight and their representation of successive phases of the same action:

ὥς δ' ὅτ' ἀοήϊος ἔσπος ἐελδόμενος πολέμοιο
νεφέλῃ ἐπ' ἰσχυράδων κοίλῃ πέτρῃ, καὶ ὡς ἔσπετον
αὐτοῖσιν τοῖσδε τῷ σέθεν εἴην' ἔσπετο.
τοῖος ἔρ' Αἰσωνίδης ἐπαράετο κάρτεϊ γυνών.
τὴν δ' ὡς ἔρε καὶ ἔρε κοῖλῃσιν ἔρ' ἔσπετον
ἀσπίδα χαλκεὴν μελήν τ' ἐν χροσὶ τινάσσων.
φαῖς κεν ἔσπετο κατ' αἰθέρος αἰοοῦσαν
χρυσήν σφαιρὴν σφαιρὴν μεταπαφρότεσθαι
ἐν νεφέλῃ, ὥς ἔσπετο μελέωντι ἔρ' ἔσπετον.

In the following simile the vividness of the picture is increased by the introduction of a third comparison. — a simile within a simile:

12
ὅς δ' ἔπειτα πάλιν ἀλλήλους ἔατο· ἔκταν
ὅτε αὖτ' ἐβόησαν φίλοι, τέλει δὲ κλέος
βοίῳ δ' ἔνθα καὶ ἔνθα κέρη σπρέφει, ἐν δέ οἱ ὄντο
παθαρμένα πρὸ ἀκαίρου κακότητος
λέγεται, ὅφρα μυχὸν δὲ διὰ βωχοῖο δάηται.
ὅς τ' ἔπειτα πάλιν ἀλλήλους ἐβόησαν
ἀμφεπόλει δηναιὸν ἐπὶ χροῖον —

Argon. IV. 1539-1545.



The Use of Tense in Sonnets.

The verb of a sonnet may be in either the indicative or the Subjunctive mood (with or without *if*). If it is in the indicative, it may be in either the Present or the Perfect Tense (occasionally in the Future = the Present). While the choice of mood and tense are doubtless often influenced by the requirements of the metre, certain laws have been deduced from the Homeric models, and in accordance with the line of work undertaken in the present paper, it will be considered how far

the following laws apply to the Alexandrian text: *

"I. The law of the use of the corist in a paradigmatic sense to express a general conception holds in the simile.

II. When the single instance has by the use of the corist been cited as a type of the class, the present is used to describe the circumstances connected with it.

* I am not aware that the subject is treated fully in any printed work. The quotation and the statistics given for Homer are from a paper prepared by a student of the Johns Hopkins University, and now in the possession of Professor Sutherland. The statistics are compiled from only 17 similes of the Iliad.

II. In subsequent description of that simile was the subject of the simile, the imperfect is used in preference to the perfect, although that tense may have been used before the simile, — the in some measure being due to the reflex force of the present used in the "simile."

An examination of 50 of the most important similes of the Iliad gives the following result:

In the introduction of the simile:

Perfect 33

Present 5 (2 having only present used)

Perfect (33 only) 15 20 = 33

In continued description:

Present 44

Perfect 6

In verb with the subject of comparison:

Imperfect	35
Aorist	10
Pluperfect	2

(In III 7. direct address.)

The following statistics for Apollonius include all the similes containing a finite verb except the which for one reason or another cannot fairly be classed:

1. Similes in which only one verb in the indicative mood occurs:

Present 16 (3 of which have no aor.)

Aorist 4

Perfect 1 (τέθυκα, II. 934 = Pres.)

Imperfect or Future 1 (ἐλπίσσει, II. 511: a future form).

2. Similes in which more than one verb in the indicative mood occurs:

(a) Leading verb:

Present 33 (Having no acc.)

Aorist 9

Future 1

Perfect 1

(b) Following verb:

Present 34

Aorist 10

Imperfect 1

Future 1

Perfect 2

These are found in the following combinations:

Pres. followed by Pres. 22

" " Pres. and Fut. 1

Pres. and acc. 1

Pres. and Perf. 1

Pers. followed by Pers. and pers.	1
imp. perf.	1
2nd	5
3rd. (no pers.)	1
4th.	6
5th. and 6th.	1
cor.	2
7th.	1
8th.	1

3. Test with the subject of the comparison:

(a) Before the simile:

Imperfect 11 (1 having no acc.)

2nd 1

Pluperfect 4

(b) After the simile:

Imperfect 32

2nd 12

Imperfective forms (imp. & cor.) 2

Pluperfect 1

A glance at these figures will show that the second of the rules quoted above does not by any means hold with regard to Apollonius. He does not like ever to introduce the simile by a generic use of the corist, and then carry out the details in the present; on the contrary, the corist follows in 10 instances, and leads in only 9. An corist is followed by a present in 6 cases, a present by an corist in 5. It will be seen in the simile of the Iliad the corist leads more than twice as often as the present in the argument. The present leads the simile three and a half times as often as the corist.

With respect to the third rule, on the other hand, it is to be noticed that the preference of

imperfectly ever exists after the simile
(reversing the relative use before it)
above in Apollonius the same attractive
power of the present, or its contrast to
the resist, in the simile. The resist
is more frequent before the simile;
the imperfect more than twice as
common after it. The vividness
of the picture receives a natural
heightening by the representation of
the act as still going on.

The subjunctive in similes
is not particularly common in Apol-
lonius. It is found in principal and
subordinate (including relative) clauses
11 times. In only 2 of these cases
does it occur. These two instances
are $\epsilon\iota\varsigma\ \delta\epsilon\ \sigma\epsilon\iota\ \alpha\iota$ (I. 251) and $\alpha\iota\varsigma\ \delta\epsilon\ \sigma\epsilon\iota\ \alpha\iota$
 $\delta\epsilon\ \pi\alpha\tau\epsilon\iota\ \alpha\iota$ (IV. 931).

Introductory Form in the Similes.

The epic poet had at his command a large variety of methods for the introduction of a simile, whether it was introduced as merely an indicated comparison. ὅς τε, ὥς, ὥστε, ὥς ὅς τε, and ὥς ὅτε are common particles the last two used only to introduce a clause, the first three to introduce either a clause or a single word: ὅς τε, ὅς, ὅς τε, ὅς ὅς τε, ὅς ὅτε, are of less frequent occurrence. Again, an adjective or a participle meaning 'like' may be used, and details added if necessary in a subordinate clause. Such are ὅς ὥς.

εἰς τὸν αἰῶνα, ἐπ' αἰῶνα, ἐπ' αἰῶνας
 (ἀλὲγκιος), εἰδόμενος. οἶος and
 ὅσος may introduce clauses. Finally,
 the simile may be put in a partici-
 pial sentence, introduced by ὥς
 ὥς, and expressions like εἶναι
 εἶναι and φαίης κεν. All these
 forms occur in Apollonius. The
 following list will show the relative
 frequency of the extended and in-
 properly indicated simile:

	Extended.	Brief	Total
ἥ ὅτε	10	8	18
ὥς	8	10	18
ὥσπερ	3	5	8
ὥς ὅτε	16		16
ὥς ὅποτε	6		6
ὁπῶς		1	1
ἄτε	3	1	4

	Attic.	Comic.	Total
οἶον	2	2	4
οἶόν τε	3	1	4
οἶον ὅτε	2		2
οἶα	1	2	3
οἶά τε		2	2
ἦμος (temporal)	3		3

Adjectives:

(ε)ἰκελός	2	10	12
ἐοικώς		2	2
(ε)εἰδόμενος	1	2	3
ἄλιγος		1	1
ἐναλίγκιος	1	2	3
ἴσος		5	5
ἀτάλαντος	1	1	2
οἶος	6		6
ὅσος	1		1

Paraphrase:

Exemplified.

Τόμος

1

Τόμος

1

Παύλος 422

2

ΕΛΚΤΟ ΕΙΡΜ

1

Vocabulary.

In his capacity of a learned poet, surrounded by all the literary assets of Alexandria, Apollonius has drawn the vocabulary of his poem from the most varied sources. A large proportion of the words is Homeric; this choice like his conventional measurement, is as close a copy of the great model as a late writer consciously taking Lincoln back into a distant age and a strange dialect, could attain. The body of the Homeric poems, especially with the addition of the Epic Cycle, which Apollonius must suppose a stock of words sufficient for the

demands of the story of the Trojan
War, — a story, in its outward
details at least, conceived in much
the same spirit as the Siege of
Troy and the Wanderings of Odysseus.
Apollonius has not hesitated to use
these materials freely: not only do
familiar Homeric expressions appear
on every page, but even the *ἀνὰ τὴν*
ἀπομνην of the Iliad and Odyssey,
sometimes of doubtful meaning, are
cited upon, and improved, ^{many of them} ~~often~~
more than once. Thus an exami-
nation of Apollonius whose meaning
in such cases may be quite clear,
becomes testimony of high value
in the discussion of Homeric language.
Whether or not his understanding of
Homer was always correct, we can
at least know what he, a student

A wide reading, and one of the first
poets of his century, believed to be the
correct interpretation of certain pas-
sages; and this evidence is to be
placed with what we know of the
labors of Procopius and Theophrastus
of Byzantium.*

So far we can speak with
confidence; beyond this our statements
must be made with caution and
doubt. When we find words in
Apollonius which occur elsewhere only

* The vocabulary of Apollo-
nius in its bearing on the Homeric
lexicon has been discussed and many
instances collected by Merkel in
the Prolegomena to his edition of 1854
and by L. Schmidt (*De Apollonii Proli
Elocutione*, Westphal, 1853).

in the later epic, the lyric drama
to even greater. The loss of so great
a portion of the Greek literature makes
us uncertain whether the words belong
directly to the department in which we
have to place them. And whether Apollonius
may not have taken them rather
from the common language, — words
which by some chance have failed
to find use in the literature we
possess, — or from those other epics,
second in time and value only to
Homer, which have perished. This
doubt applies still more to the Latin
poets, and words not quoted from
other authors, except in the case of
adjectives or compounds. Probably only
a small part of the words which
seem to be peculiar to Apollonius
were original with him. Words

shared by the two languages. However many of which are to be found in the *Proemata* cannot have been common or well-known.

In a more careful examination of the vocabulary of Apollonius we might distinguish:— (1) Words used by Homer and Apollonius in the same sense; (2) Homeric words used in a different sense; (3) Minor changes of spelling, quantity, etc.; (4) Words not Homeric, but found in Attic prose, in the later epic, in lyric or dramatic poetry, or only in prose; (5) Words used only by Apollonius, but used by him more than once; (6) *ἑταῖς λεγόμενα*. I shall not attempt a thorough treatment of the first four classes, but shall merely give examples of each.

selected chiefly from the following lines of
the poem:—

I. Words in different meaning from Homer:

ἐπὶ χεῖρ, I. 2 immediately, in Homer

hand-to-hand.

χεῖρ, I. 63, w. gen., unders in Homer,
at the bottom.

γενεά, I. 133 (cf. I. 105) descendants;
in Homer, birth, origin.

II. Variations of form and spelling:

γήρας, I. 98; Hom. γεραίός.

δῆος, I. 76; Hom. δηῖος.

ἐννεοία, I. 7; Hom. ἐννεοία.

χερόνηος, I. 925 (metri gratia). So the
strange χέρηος, IV, 1173.

III. Variations of quantity:

ἐλῖος, I. 2; Hom. ἔ.

ἐπαχλύω, IV. 1478; Long only here.
ἴοος, II. 583 (Attic); Hom. ἴοος.

II. Words not common:

ἐσθρῶς = εἰς, towards, towards.

σθέρω, I. 62; Tragic word.

ἐλπίς, I. 7; H. Hom. 283; Attic. Pericles.

φέρβω, I. 127; H. Hom. 30, 2; Hes., etc.

ἐπίς = ἐπὶ, Upon, etc.

I enclose lists which I have endeavored to make as complete as possible. I would premise to scholars distinguishing between those which are repeated and the *ἐπίς* requests. Under each class I have put in a separate list the common ones, which all Greek writers form so easily. In many cases citations by biographers are referred to, and similar forms combined.

Forms used only by Apollonius.

ἀρχίκορος	II. 367. 965.
ἀλοηΐδες	I. 1066. IV. 1149.
ἀναρπάδην	II. 282.
ἐκβάσιος	I. 966. 1186.
ἐκβάσιος	I. 359. 404; found on coin of Antonine.
ἐκβάσιος	I. 492. 864.
ἐνωπαδὶς	III. 354. 718. 1413. 1535.
ἐτήκορος	II. 1067. III. 855. IV. 142.
ἐπιφραδέως	I. 1021. 1336. II. 1136. III. 83.
εὐξείως	I. 963. 1179.
θευμόριος	III. 676. 973.
κατημύω	I. 804. II. 371.
κηδοσύνη	I. 277. III. 462. IV. 1471.
λέχρις	I. 1235. 1266. III. 238. 1159.
λιγνυόεις	II. 133. III. 1291.
μηροσόςος	I. 570. II. 927.
μηροσόςος	III. 735. IV. 791.

ὀπηδεύω

IV. 673. 972.

ταπεινωμέναι II. 681. 872. 972. 973. 974.

ταπεινώνω

I. 398. II. 901. III. 25. 268.

περιθαροῦς

I. 152. 195.

περι πολλόν (?)

II. 439. 474. III. 427.

Compound Verbs.

ἐπισταλάω

II. 80. 124.

εἰσανέχω

I. 1360. IV. 291. 1576.

ἐπαυδάω

II. 625. 648. III. 2.

ἐπαρσιζω

I. 877. 1210.

ἐπιστοβέω

III. 663. IV. 1723.

μετατρέφω

I. 198. II. 1237.

παρεκνεύω

II. 653. 943. 1246.

παρεξαιείθω

I. 581. II. 94.

περγμενεαίνω

I. 670. 771.

συναρτύνω

II. 1077. IV. 355.

ὑποίσχομαι

III. 169. 473.

Ἀπαξ Λεγόμενα.

ἀρχαῖον	I. 111.	Swid.
ἀδελφότης	II. 1032.	
ἀλίβροχος	II. 733.	Κεραχ.
ἀμεύσιμον	IV. 297.	
ἀμορβάς	III. 880.	
ἀνηρεφής	I. 1174.	
ἀπηρέης	I. 989.	E. H. 5 th in Clon. Mss.
ἀποτροπή	IV. 1502.	
ἀσημελία	II. 829.	Αρσένιος ἀσημελία
ἀσυζητός	I. 157.	
ἀφερέως	II. 1024.	Adj. occurs.
βητερός	I. 1135.	
διαμοιρηδία	III. 1028.	
διηκίης	IV. 571.	Κεραχ. Swid.
δολοκτασία	IV. 479.	
δυσαυχής	III. 975.	
ἐγγενέτης	IV. 1547.	

ἔλεσπς	II. 242.	Ε. 7.
ἐταρμυθαδής	I. 881.	
ἐρεσσακή	II. 77.	Ἰ. 207.
ἐργαστής	II. 26.	ἐργάτης ἑκκλησίας ἱεροῦ.
ἐρσιμύς	II. 325.	
ἐταρμυθής	II. 77.	Ἰ. 207.
ἐπημάσιος	II. 176.	
ἐπαιτής	II. 106.	Ἰ. 207.
ἐπικυβόρ	I. 312.	
ἐπιγασσιος	I. 795.	
ἐπιπροσώπ	II. 940.	
εὐαντης	II. 142.	
εὐπαλέως	I. 67.	
εὐόσων	I. 40.	
εὐσσειρος	I. 10.	
εὐσπεπτον	II. 21.	
εὐσπεπτος	II. 215.	
καταχείριος	I. 70.	
καταχείριος	II. 252.	
λιμενήσχορ	II. 207.	Ι. 207.

λυρικός	II. 185.	
μελεεργα	II. 712.	
μελιηγευής	IV. 1639.	
μιξοδία	II. 919.	Heusch. , μιτοδοία.
μυλόεις	IV. 1237.	
μύκη	II. 1283.	See Arcadius 156.
οξέατος	III. 646.	
οίη	II. 551.	Heusch.
οϊοστέδελος	I. 7.	
οκλαδών	II. 22.	
οπιδνός	II. 292.	
ορθοσταδών	IV. 429.	
πανέσχαστος	IV. 308.	
πανεύκηλος	II. 1196.	
περιβληχρός	IV. 619.	
περικλαδής	IV. 216.	
περοσπάρων	II. 577.	περοσπάρων, II. 481.
περιτροπάδην	II. 149.	
προσύννη	I. 48.	
προτροκατήγδην	II. 597.	E. M.

σπινθήρ υ ξ	IV. 1542.	
σσελεγή	IV. 955	(= σσειλεγή).
σσε	II. 75.	See below.
συμμήστωρ	I. 228.	
ὑτακούς	IV. 1379.	
χέρονθος	IV. 1173.	
χερόνητος	I. 925.	Metri gratia.

Supposed Verbs.

ἐπικαρμαίνω	II. 299.	Read (cf. PS) ἐπικαίω
		II. ἐπικαρμαίνω.
ἀντεταγών	II. 119.	By conj.
ἐπικαρμαίνω	I. 772.	
ἐπικαρμαίνω	I. 280.	
ἐπικαρμαίνω	II. 550.	
διαγλαύσσω	I. 1281.	
διασκαίρω	I. 574.	
ἐπικαρμαίνω	II. 26.	
ἐπικαρμαίνω	I. 602.	

ἐκφύσσω II. 273.

ἐκφύσσω II. 275.

ἐνευδιάω II. 937.

ἐνυπάλλομαι III. 755. (2. Sm. X. 467 ?)

ἐπαλεστρεύω I. 1077.

ἐπαλινδύω IV. 100.

ἐπαυδίζω II. 293.

ἐπιπαμφαλάω II. 127. Schol. says used by
Hippocritas and Anacreon.

ἐπιπροέχεται II. 584.

ἐπιπρομολεῖν III. 665.

ἐπιπρογέομαι IV. 1586.

ἐπιπροβαλλω II. 23.

ἐπιπροφαίνομαι III. 916.

ἐπιπροφέρω IV. 1517.

ἐπισταχύω I. 972.

ἐπισημήγω IV. 705.

ἐπιχνοάω II. 672.

ἐσταδρόω I. 874.

κατακτηατίξομαι III. 136.

καταπρόχέω	III. 1117.	
κατευκληρέω	I. 1457.	
μεταλαμβάνω	II. 296.	E. M.
μεταλδήσκω	III. 414.	
μεταλωφέω	I. 1161.	
μεταπαιφάσσομαι	III. 1265.	
μεταχάξομαι	II. 436.	
παραθ(ε)ρίξω	II. 603.	
παρασσεφάω	II. 667.	
παρεννέπω	III. 367.	
παρόονυμι	III. 486.	
περιτίω	II. 24. 25. 26. 27.	
προπροβιάξομαι	I. 356.	
συναμαθύγω	II. 205.	
συναρθμέω	I. 418.	
συνεδριάζομαι	I. 328.	
συνενφράξομαι	II. 917.	See Lobbeck, Rhén. 624.
ὑπεκπρότάμνω	IV. 225.	
ὑπεξαφύομαι	II. 985.	
ὑπεραιδέομαι	III. 978.	

Final Clauses

The Homeric usage in Clauses of Purpose, which, while definite and well-stated shows a greater variety of construction than is found in the classical language as in the main followed by Apollonius. Several noticeable differences however both in single examples and in the general arrangement guided by the statistical method are brought out by a close study. In this examination the lines laid down by Prof. (Internationale der Sprachwissenschaft) Dr. Wackelschlag (Zur Sprachg. 1884) have been followed, and the statistics for Homer have been drawn from that authoritative work.

In contrast with the
50 clauses of the Homeric formulae, the 90 clauses of Apollonius
occurring with less frequency
in about the proportion of 7:9. Fur-
ther the material thus far dealt with
the Homeric formulae account for the fact
that, of the Homeric formulae in the
introduction of finite clauses, Apollonius
uses only $\epsilon\iota\alpha$ ($\epsilon\iota\alpha \mu\eta$), $\epsilon\iota\varsigma$ $\kappa\epsilon\iota$, $\delta\acute{\omicron}\phi\alpha$,
 $\delta\acute{\omicron}\phi\alpha \kappa\epsilon\iota$ ($\delta\acute{\omicron}\phi\alpha \mu\eta$), and $\mu\eta$, combining
the negative with none but $\epsilon\iota\alpha$ and $\delta\acute{\omicron}\phi\alpha$,
using $\epsilon\iota\varsigma$ only with $\kappa\epsilon\iota$, &c not at all,
and not limiting himself to $\delta\acute{\omicron}\phi\alpha$ as $\epsilon\iota\varsigma$.
In two cases he employs the Homeric
 $\tau\acute{\omicron}\phi\alpha$ with εἰς, as a substitute for
 $\delta\acute{\omicron}\phi\alpha$.

Position of the Main and Subj. &
Final Clause after the Finite Particles.

I. After *ut*.

1. After a Primary tense the pres-
subj. occurs once; the aor. subj. 3 times. In
this (as in *ut* = *quod*) the form is unchanged
(Pres. or aor.).

2. After secondary tense the pres-
subj. occurs twice; the aor. subj. 4 times.

3. The fut. ind. occurs after a
Primary tense once.

Ex: 1. *Homer* 18 (Il. 16. 9).

II. After *ut*.

1. There is no example of bare
ut. *Homer* 25 (Il. 16, Od. 9).

2. *ut* *ver* does not occur with
the subj.



3. After secondary tenses the Pres. opt. occurs 3 times; The aor. opt. 9 times.

4. After Primary Tenses the Pres. opt. occurs once; the aor. opt. twice (once after a gnomic aorist). In one case both tenses are found.

5. $\omega\varsigma \delta\epsilon$ does not occur.

Total: $\omega\varsigma$ 16, $\delta\epsilon$: $\omega\varsigma$ 25 (Ll. 11, Od. 14), $\omega\varsigma \delta\epsilon$ 18 (Ll. 4, Od. 9); $\omega\varsigma$ 25 (Ll. 16, Id. 9). Total for Homer, 63 (Ll. 31, Od. 82).

III. After $\delta\phi\phi\alpha$.

1. After primary tenses the Pres. subj. occurs twice; the aor. subj. 6 times (once after opt.); with imperf. subj. (= Pres.) once.

2. After primary tenses the Pres. opt. occurs twice.

3. After secondary times the
ind. occurs 2 times; the avr. 5
times; both times once.

4. After secondary times the
suij. occurs twice; the avr. suij. 5 times.

5. After secondary times the
ind. occurs 3 times (2 of which are
perhaps suij. times).

6. After a secondary time the
suij. ind. occurs once (perhaps suij.!).

7. The avr. ind. occurs twice.

Total. Secondary introduction of
suij. 22 (19:2 avr.). Total: 128
(Il. 17, Od. 120), including 39:2 avr., 8;
39:2 avr. 6.

IV. After τοῖς αἰ.

After secondary times the avr.
occ. occurs twice (Il. 816, III, 145).

τοῖς αἰ. is a little more than 20.

off on purely metrical grounds, and its
use is not significant.

To the 1st.

1. After primary times the 1st.
subj. occurs 3 times.

2. After primary times the 2nd.
subj. occurs 4 times; the av. subj. occurs 7 times.

3. After secondary times the 1st.
subj. occurs once; the av. subj. occurs 7 times; in 2 cases both are found.

4. After secondary times the 2nd.
subj. occurs 1 time; the av. subj. occurs 7 times.

Case 2. times 10, 11, 12, 13.

beginning with a positive clause of purpose
without change of subject has been
omitted:

— τῷ καὶ σε ληθόντος μετέηκεν,
δίδωσι, μή τις ἐν ταῖς ἄλλοις ἐράσσοι
ἐν ταῖς ἄλλοις ἐν ταῖς ἄλλοις

I. 87-92.

From the preceding statistics these
results may be deduced:—

1. Apollonius has not availed him-
self of several of the forms of purpose-
clauses possible in the Greek. So in
Greek and the American figures 1000.
but 1000 is not found at all.

2. In the most common forms,
in which a remarkable uniformity pre-
vails between the Greek and the Latin.

* Index 27.

the averages of Abolitionism do not vary from those of Homer more than 8 per cent.

3. Variations are as follows:

(a) $\phi\phi\phi a$, which introduces 41.8 per cent. of the final-clauses in Homer has risen in Abolitionism (including $\phi\phi\phi$) to 48.9 per cent.

(b) $\epsilon\alpha$ falls from 35.6 per cent. in Homer to 30 per cent. in Abolitionism.

(c) ωs (used by Abolitionism only in the combination $\omega s \kappa\epsilon\alpha$) has risen from 4.1 per cent. to 7.8 per cent.

(d) $\mu\eta$ has fallen from 19 per cent. to 13.3 per cent.

A summary of the results
and this appears in well-ordered columns:

	Subjunctive after		Optative after		Fut. Ind. after		Past Ind.	Total
	Prim.	Sec.	Prim.	Sec.	Prim.	Sec.	Ind.	
802	2	2	11	3				18
802 not	2	1						3
802 not			2	1				3
802	7	5	8	3	3	1	2	20
802 not								
802 not	2							2
802			2					2
not	1		6		1			8
Totals	18	8	49	9	4		2	78

In IV. 802, mentioned above,
the opt. follows a secondary tense with-
out introductory particle.

In three cases the mood
changes within the same clause: From

the opt. to the subj. in I. 446-7 and 459-61,
and from the subj. ind. to the subj. in
III. 908-10.

With this may be compared the
summary of the Homeric usage: - *

	Imperative active		Optative active		Subj. Ind.	Totals
	Primary	Secondary	Primary	Secondary		
εἶπε	1	3	18	2		24
εἶπες	1					23
εἶπεν	1		1	3		20
εἶπεν ἄρ	1		1	2		20
εἶπα	28	2	23	1		20
εἶπα κεν	1					1
εἶπα ἄρ	1	2				3
εἶπεν	1		25		2	27
εἶπες			1			1
εἶπεν			1			1
Totals	40	23	23	9	7	50

* Taken from Lewis' statistics.

From a comparison of these two tables the following results may be gathered:—

1. Abundance is much less strict than Homer in observing the ordinary sequence of subordination after primary tenses, and contrary after secondary. In the former we find the number of examples of the first sort as many subordinates after secondary tenses and exactly the same number of obstructions after primary tenses.

2. The great preponderance of the subordinates following primary tenses over the others after secondary tenses cannot be seen in Homer & in following records. Different statistics of kind

doubtful examples have been omitted in this and the following Homeric table.



... minor that this is the 2nd case:
The major Substitution of Names in
Homer, in which Present and Future
Tenses are used; and The greater com-
plexity of the sentence in Apollonius's

3. The future indicative is more frequent in Apollonia. Heber noticed the example in lines 47 & 48 of the secondary text in Apollonia. The following may be due to attraction:

1^η 3^η 5^η 7^η 9^η 11^η 13^η 15^η 17^η 19^η 21^η 23^η 25^η 27^η 29^η 31^η 33^η 35^η 37^η 39^η 41^η 43^η 45^η 47^η 49^η 51^η 53^η 55^η 57^η 59^η 61^η 63^η 65^η 67^η 69^η 71^η 73^η 75^η 77^η 79^η 81^η 83^η 85^η 87^η 89^η 91^η 93^η 95^η 97^η 99^η 101^η 103^η 105^η 107^η 109^η 111^η 113^η 115^η 117^η 119^η 121^η 123^η 125^η 127^η 129^η 131^η 133^η 135^η 137^η 139^η 141^η 143^η 145^η 147^η 149^η 151^η 153^η 155^η 157^η 159^η 161^η 163^η 165^η 167^η 169^η 171^η 173^η 175^η 177^η 179^η 181^η 183^η 185^η 187^η 189^η 191^η 193^η 195^η 197^η 199^η 201^η 203^η 205^η 207^η 209^η 211^η 213^η 215^η 217^η 219^η 221^η 223^η 225^η 227^η 229^η 231^η 233^η 235^η 237^η 239^η 241^η 243^η 245^η 247^η 249^η 251^η 253^η 255^η 257^η 259^η 261^η 263^η 265^η 267^η 269^η 271^η 273^η 275^η 277^η 279^η 281^η 283^η 285^η 287^η 289^η 291^η 293^η 295^η 297^η 299^η 301^η 303^η 305^η 307^η 309^η 311^η 313^η 315^η 317^η 319^η 321^η 323^η 325^η 327^η 329^η 331^η 333^η 335^η 337^η 339^η 341^η 343^η 345^η 347^η 349^η 351^η 353^η 355^η 357^η 359^η 361^η 363^η 365^η 367^η 369^η 371^η 373^η 375^η 377^η 379^η 381^η 383^η 385^η 387^η 389^η 391^η 393^η 395^η 397^η 399^η 401^η 403^η 405^η 407^η 409^η 411^η 413^η 415^η 417^η 419^η 421^η 423^η 425^η 427^η 429^η 431^η 433^η 435^η 437^η 439^η 441^η 443^η 445^η 447^η 449^η 451^η 453^η 455^η 457^η 459^η 461^η 463^η 465^η 467^η 469^η 471^η 473^η 475^η 477^η 479^η 481^η 483^η 485^η 487^η 489^η 491^η 493^η 495^η 497^η 499^η 501^η 503^η 505^η 507^η 509^η 511^η 513^η 515^η 517^η 519^η 521^η 523^η 525^η 527^η 529^η 531^η 533^η 535^η 537^η 539^η 541^η 543^η 545^η 547^η 549^η 551^η 553^η 555^η 557^η 559^η 561^η 563^η 565^η 567^η 569^η 571^η 573^η 575^η 577^η 579^η 581^η 583^η 585^η 587^η 589^η 591^η 593^η 595^η 597^η 599^η 601^η 603^η 605^η 607^η 609^η 611^η 613^η 615^η 617^η 619^η 621^η 623^η 625^η 627^η 629^η 631^η 633^η 635^η 637^η 639^η 641^η 643^η 645^η 647^η 649^η 651^η 653^η 655^η 657^η 659^η 661^η 663^η 665^η 667^η 669^η 671^η 673^η 675^η 677^η 679^η 681^η 683^η 685^η 687^η 689^η 691^η 693^η 695^η 697^η 699^η 701^η 703^η 705^η 707^η 709^η 711^η 713^η 715^η 717^η 719^η 721^η 723^η 725^η 727^η 729^η 731^η 733^η 735^η 737^η 739^η 741^η 743^η 745^η 747^η 749^η 751^η 753^η

These Futures, except μετελεύσομαι (II. 837),
may be formed conjugatively with weak
verbs.

4. The Attic use of a
secondary tense of the indicative to
indicate that the object of the purpose
was not attained, does not occur in
Homer. Apollonius has it twice.
It occurs besides, together with the
static and present indicative in the
following contexts which are a complete
paradigm:

Εἴθε δ' εὐνοομένης ἤγε ἀποπνέειν τὸν νεκρὸν
μή πως ἢ θήσοσιν ἔλωσ' τέλει, ἥδ' αἶν' ἄνδρες
μοῦθεν εἰσὶν ἔλοχτοσιν. ἔπειτα δ' ἀπ' ἱερῆς ἀνκῆ.
= Eccl. 2.

A Summary of the Greek
 Verbs: —

	Present			Aorist			Future			Total
	1st	2nd	3rd	1st	2nd	3rd	1st	2nd	3rd	
εία	2	5	1	1						2
εία μὴ	1		2							3
εία τίς		5		2						7
όφρα	3	2	9	3	2				7	20
όφρα κεν	1							(5)		6
όφρα μή			2							2
τόφρα				2						2
μή	1	2	3	4						10
Total	9	24	17	28	2	1	1	5	9	97

The pres. opt. occurs in the
 exceptional cases: II. 912.

The following examples are
 taken from the preceding table to
 show the change of mood & tense: Ans.

Obt. to base. obt., I. 369, II. 711. 764; av. opt.
to base. only I-400; from st. to base. only
I. 500, base. st. to base. only I. 522
(where stream may be said to be the base
of the middle of the st. in fact); not ind.
to base. only. III. 908.

The Homeric use of π^1 tense is shown in the following Table:—

	Present		Aorist		Plup.	Fut.	Totals
	Subj.	Opt.	Subj.	Opt.			
$\epsilon\iota\alpha$	27	25	30	26			108
$\epsilon\iota\varsigma$	1	5	1	8			25
$\epsilon\iota\varsigma$ κεϵ	1	2		2			25
$\epsilon\iota\varsigma$ αῖ	0		3	3			12
$\epsilon\pi\alpha\alpha$	58	3	25	26	*	1	215
$\epsilon\pi\alpha\alpha$ κεϵ	23		2				105
$\epsilon\pi\alpha\alpha$ αῖ	1		1				25
$\epsilon\pi\alpha\alpha$	10	5	7	21		2	100
$\epsilon\pi\alpha\alpha$		2	1	6			25
$\epsilon\pi\alpha\alpha$		1		4			25
Total	100	61	260	27	1	1	695

* This example (Il. II. 353) is the same word, used in the same connection, as the example of the $\pi\alpha\alpha$ subj. form for $\epsilon\pi\alpha\alpha$ in Il. II. 353, $\epsilon\pi\alpha\alpha$ κεϵ, $\epsilon\pi\alpha\alpha$ αῖ.

Little variation in the usage
of the two parts with a difference in these
uses. The present is a trifle more
frequent in Apollonius. The ratio
of Present to Aorist subjunctive in both
is about 1:2 (a little more in Apollonius,
a little less in Homer). The ratio of
Present Optative to Aorist Optative is about
2:3. The frequency of imperatives
in Homer and of optatives in Apollonius
has already been mentioned.

Negative Finite Clauses.

Negative clauses may be introduced by $\alpha\lambda\lambda\alpha$ in combination with any of the finite particles. *Plato* (ib. 24, 25, 28) gives the following statistics for them:—

	<i>Æliad.</i>	<i>Demost.</i>	<i>Homer.</i>
$\mu\eta$	54	54	108
$\epsilon\gamma\gamma\alpha\mu\eta$	3		5
$\omega\varsigma\mu\eta$	6	3	10
$\omega\varsigma\delta\epsilon\mu\eta$			
$\iota\tau\alpha\mu\eta$	16	10	26
	<hr/> 79	<hr/> 28	<hr/> 45

With these figures may be compared the usage of Apollonius:—

ur,	12
ōpa μῆ	2
ōs κερ μῆ	1
ἴρα μῆ	3
	<hr/>
	18

The proportion of negative clauses in Apollonius is somewhat less than in Homer, and deductions from so small numbers cannot be altogether trusted.

The difference in usage between the two poets is not striking. Yet it will

be noticed that simple μῆ is proportionally more frequent in Homer; that

Apollonius does not use ὥς μῆ at all, and ὥς κερ μῆ only once; and that he uses ἴρα μῆ less frequently than Homer.

It is true of the latter, as of the former, that
 the word 'or' is the same in both
 languages. 'O'pa mu' is not a false
 combination. (Ser. L. 25). It is the
 same as the word 'or' in the
 immediately above the conjunction
 separated by 'or' holds for 'or' in the
 same sense. It is not an impossible
 word. (L. 25) It is a word.

The or Key in Final Clauses

'or' has already been stated
 that 'or' does not use 'or' in final
 clauses. 'Key' is combined with 'or'
 and 'O'pa as follows:

	Only.	etc.
'or' KEY		
O'pa KEY	/	

The more varied use of Homer
 is shown in the following table (p. 35):

	Part.	Opt.	Total
ὄψα κεν	1	1	2
ὄψα ἄν	1	1	2
ὄψ κεν	1	1	2
ὄψ ἄν	1	1	2
			<hr/> 5

The fact that, of 17 examples
 in Apollonius, 16 are of ὄψ κεν with
 the optative, is striking. In Homer
 the connection of ἄν and κεν with the
 optative is still almost always found
 exclusively in the optative (p. 35).

Continued Sentence.

The form of continued sentence we find we essentially the same in Epics as in Homer, and show the same variation from the established type of the classical prose language. Here, as elsewhere, the learned poet seems to have a tendency - either from metrical reasons or from the slight inclination toward display natural to one who writes consciously in a dialect not his own - to develop the continuous sense allowed him is not by adding to this number, as said by introducing new words those for which he has no equivalent. The type of simple sentence found in the best condition of prose language is

the future indicative or the subjunctive and the optative, and if conditions contrary to fact, are in general well marked. General conditions, present and past also occur, but are rare. An unreal condition may be expressed by the optative, though the future indicative is almost always used. It may take the subjunctive, $\epsilon\lambda\theta\epsilon$ ($\epsilon\lambda\theta\epsilon$) the optative is even the poetic indicative, and $\epsilon\lambda\theta\epsilon$ may be omitted in the apodosis. He found the four forms of historic mood by Homer* —

$\epsilon\lambda\theta\epsilon$ $\epsilon\lambda\theta\epsilon$,

$\epsilon\lambda\theta\epsilon$ $\epsilon\lambda\theta\epsilon$.

$\epsilon\lambda\theta\epsilon$ ($\epsilon\lambda\theta\epsilon$) $\epsilon\lambda\theta\epsilon$,

$\epsilon\lambda\theta\epsilon$ ($\epsilon\lambda\theta\epsilon$) $\epsilon\lambda\theta\epsilon$, —

* I find the later language retained only the second and third.

* Homer. *Homeric Dictionary*, 2, 235.

The variations in mood and tense, and in the use of $\epsilon\iota$ and $\epsilon\iota\sigma\kappa\alpha\iota$ in Protasis and apodosis, can be best seen in the following tables (not including conditional relative sentences, or relative clauses expressing purpose, which will be spoken of below): —

Protasis.

	Enclitic				Subjunctive					Total
	Pres.	Impr.	Imp.	Pl.	Pres.	Impr.	Imp.	Pl.	Pl.	
$\epsilon\iota$	29	4	0	1	2	0	2	0	0	30
$\epsilon\iota\sigma\kappa\alpha\iota$				2	2	1	4	0	0	29
$\epsilon\iota\sigma\kappa\alpha\iota$					2	0	1	0	0	3
$\epsilon\iota\sigma\kappa\alpha\iota$										0
Total	29	4	0	3	4	1	7	0	0	44

From the table it will be seen:
1. $\epsilon\iota$, $\epsilon\iota\sigma\kappa\alpha\iota$, and $\epsilon\iota\sigma\kappa\alpha\iota$ all occur.

with the subjunctive in protasis, the first only three times.

2. εἰ, εἰ' κε, and εἰάν all occur with the optative in protasis. εἰάν only once (II. 7) εἰ' κε very frequent (11 times out of 25 occurrences of the optative). εἰ' κε with the optative 'is rare' in Homer.*

3. εἰ' κε is used once with the Future indicative.

* In IV. 1055:—

—οὐ δὲ οὐχόσθαι ἀρωγῆς
έννεπον, εἰ' κε δίκης ἀδοτήμονας ἀντιάσκειαν,—
the subjunctive with εἰ' κε is drawn into the optative by the influence of the indirect discourse.

In III. 404—the only instance of ἥν κε—one Paris Ms. has αἰ' κε, followed by Puckett in his edition of 1862 (not in the Loeb edition). The other Mss. agree in reading ἥν κε.

Aphesis

	Indicative				Total	Imperative			Optative			Total
	1st	2nd	3rd	4th		1st	2nd	3rd	1st	2nd	3rd	
Gen	-	5	5	9	19	3	3	10	1			6
Acc 1st		2	22		24				10	32		42
Acc 3rd		2	1		3			2	1	12		15
Total	6	9	27	20	62	3	3	12	8	44	1	68

These figures show the following facts:—

1. The optative is used twice in aphasis without *hē* or *est* (= *estē* in the latter case it may be regarded as a wish).

2. The future optative with *hē* occurs in III. 644: *to' hēn poi luppōn ēvi kra dīn a'pōs!* *ēpōs*. The authority of the manuscript is unanimous. *apōtai* would be an easy change.

3. The future infinitive with *ai* in indirect discourse — a post-Homeric construction — is found twice, in the following passages: —

ὅτι οὐκ ἐπαύσατο πορεύσασθαι, ὅτι δὲ οὐκ
ἔμελλεν εἶναι ὁδοποιοῦν καὶ ἐκταύριον.
II. 4. 5-6.

— ὅτι δὲ οὐκ ἐμελλεν
ἐκταύριον εἶναι καὶ ἐκταύριον.
II. 5. 7.

It should be noted that the infinitive occurs very rarely, not at all times the infinitive alone is common.

The infinitive with *ai* occurs very rarely in Homer (II. I. 284 *ai*... ἐκταύριον, I. 4. 5-6).^{*}

4. *ker* and *ai* are used in nearly the same construction in present and in aorist.

* *Notes p. 10.*

Condition Contrary to Fact.

The unreal condition, or condition contrary to fact, is commonly expressed in Apollonius by the virtual formula — *but true* of the indicative, with *ἀν* or *κε* in the apodosis. The *ἀν* is much more frequent than the imperfect in this use, and *κε* is nearly always employed in preference to *ἀν*. Certain circumstances may be noted:—

In II. 339-40 the optative is used in both protasis and apodosis, so that the sentence is in form 'a future condition':

— *ὅτι γὰρ κε μὲν ποιεῖν ἔβουλόμην*
ἐπιδόω, οὐδ' εἰ κε σπυρομένη πέλοι Ἄρης.

In I. 196-8 we find $\kappa\epsilon$ in the protasis, not in the apodosis:

— τοῦ δ' οὐκ ἔστιν ὑπέροχον ἄλλον οἶον,
νόστιον γ' Ἡρακλῆος, ἐπελθέμεν [~~come~~ come], εἴ κ' ἔτι μόνον
αἰσθεῖσθαι μέγαν λαφύρατα μετ' ἡμῶν αἰσθάνων.

In III. 377-9, $\kappa\epsilon$ appears in the protasis, $\alpha\acute{\nu}$ in the apodosis:

εἰ δέ κ'ε μὴ προσάροιθεν εὐνῆς ἥδ' αὖσθε παπέρης,
ἦτ' ἂν ἀπὸ γλώττης σε παμὼν καὶ χεῖρε κράστας
ἀμφοτέρως. εἴ ποτε ἐπαιρομένη καὶ σπέρται.

In five instances $\kappa\epsilon\alpha\upsilon$ is omitted in the apodosis: I. 252 (ἦν εὐαρεστος)
III. 585, 1139, II. 902 (where the condition is contained in $\epsilon\acute{\nu}\alpha\upsilon$)
III.

General Conditions.

General conditions occur rarely in Apollonius. He finds the subjunctive of *ἔμμεν* in I. 133 -

— ἦν γὰρ τό τε θαλασσίου ἀέθρου
λεμῶ μιν κύν' ἡμαρ ἐνικλείσαντες ἔχουσιν.

The optative may be interpreted in the same way in III. 140:

— ἄσπερ εἴ μιν ἑαδὲ ἐνὶ χροσὶ θάλοιο,
ἄσπερ ἐνὶ δολφίνοις δὲ ῥοῖς ἀνὰ θόρον.

The optative refers to the past in I. 814:

οἷον πατρὸς ἀλγόν ποτ' ὅς ἀλγόντι θυμῷ,

ἐλ καὶ ἐν ἰσότητι ἐξελθὼν ὁδοῦ
μητρονῆς ὑπὸ χερσὶν ἀσαστάκου.

The optative in the case is
not found in Attic. Though it is common
in the corresponding relative sentences.

Conditionals expressing Probabilities

The subjunctive and optative
with εἰ (usually εἰ καὶ) are as in Attic,
used to express the nature of an action
with a certain shade of contingency or
doubt. The subjunctive occurs only
after a verb of the first person (expressing
will; in Attic also after imperatives *),
and never without ΚΕΙ. Cassidy F.

* *Opusc.* p. 22.

French usage (who has it? with the optative may twice*) following more frequently combined ver with *il* and the optative. The following statistics of examples observed will show the usage more definitely:—

	After Pres. and Fut.			After Opt. Tenses.			Total
	Imp. Optative			Imp. Optative			
	Acc.	Pres.	Imp.	Acc.	Pres.	Acc.	
il		1	—			3	1
il ver	3	1	—	3		2	3
Totals	3	2	—	3	1	5	14

* *Monn.* c. 229.

Conditional Relative Clauses

A study of conditional sentences is incomplete without the consideration of those conditions which are expressed in relative clauses. Little need be remarked on their form; they have the same types and the same interpretation as conditional sentences with *if*. The sentences for application are as follows:-

	If the Primary Clause		If the Secondary Clause		Total
	Indicative		Subjunctive		
	Pres.	Past	Pres.	Past	
Primary verb		2			2
Secondary verb		2	2	5	9
Total		4	2	5	11

As in a conditional sentence is found

with the imperfect indicative in a relative clause in II. 592:

— ὅσον δ' ἂν ἐπείκατε γῆς ἐοικότεν
ὅσον ἂν ἀπόρουσεν.

The scholiast suggests the alternative interpretation
ὅσον ὅν, ὅσον δὲ ἄλλη γὰρ τῇ εἰροσῇ
πειθόμενῃ ἐπέδξεν ἂν, δις ποσσὺσιν ἢ ἄλλῃ,
ἢ διὰ ποσσὺν τὴν ἑλὼν τὴν ἄλλαν.

Two examples more may be
added in which the relative clause serves
purpose.

τούτεκα νῦν τὸν ἀκούσαν ἀφειδήσαντες ἔλεσθε
δοχμον θυμίων, ὥ κεν τὰ ἕκαστα μέλοιτο.

I. 338-9.

ἄλλοι μῦθοι ἔασι παρήγοροι, οἷσί περ ἀνὴρ
ἀπολύει ἑαυτὸν.

I. 452-3.

Temporal Sentences

Temporal sentences are of two kinds: definite and hypothetical. As the structure of those referring to a definite occurrence and time little need be said. The tense of the indicative may be used according to occasion: thus the perfect and the future are rare, - the former being generally superseded in such by the present, the latter by a conditional form or a construction. The perfect appears twice in Apollonius; the future twice (one of them examples, *ἔσται* in *ἔσται* perhaps being a subjunctive with short vowel); the perfect is not found at all. Hypothetical temporal clauses, like other conditional relatives, have any of the present

* *Testis*. With the subjunctive $\delta\epsilon$ is
 peculiarly joined in the classical language,
 but as the types $\epsilon\iota \delta\lambda\omicron\gamma$ and $\epsilon\iota\gamma \delta\lambda\omicron\gamma$
 are used alike by Homer, so in the Epic
 $\iota\omega\delta \delta\lambda\omicron\gamma$ and $\iota\omega\delta \delta\epsilon \delta\lambda\omicron\gamma$ are equally pos-
 sible.* Again, the optative in protasis

might take $\alpha\iota\gamma$; and in Homer we find
 $\iota\omega\delta \alpha\iota\gamma \delta\lambda\omicron\gamma$, as well as $\iota\omega\delta \delta\epsilon \delta\lambda\omicron\gamma$, which
 latter alone received sanction in the subse-
 quent development of the language. This
 usage does not, however, recur in Epillo-
 nius.

$\epsilon\iota\gamma$ and $\epsilon\iota\delta \delta$, when used with
 the subjunctive in Homer and in Apollonius,
 always take $\kappa\epsilon\gamma$.†

The following table shows
 the frequency of recurrence of the tenses
 of the indicative, subjunctive and

* *Mauro, Greek Grammar*, p. 205.

† For Homer, *Mauro*, p. 208.

Station in connection with each of the temporal particles with and without δv :-

	Indicative				Indicative		Station		Total	
	Pos.	Imp.	Res.	Prop.	Ext.	Qu.	Re.	Pos.		Qu.
δ v	6	18	30		1	8	5	3	4	70
δ v δ v						1				1
δ v	3	4	5				1		1	14
δ v δ v						5	12			17
δ v		2	16	1						19
δ v δ v δ v							3			3
δ v δ v							1			1
δ v (δ v) δ v	2	4	6			1	1	1	3	18
δ v δ v δ v					1*					1
δ v δ v δ v δ v							1			1
δ v δ v		3	11				3		1	18
δ v δ v	4	3	5							12
δ v δ v δ v			2	1						3
δ v δ v δ v			2				4			7

* Perhaps some information.

Temporal Sentences - Continued.

	Indicative					Subjunctive		Optative		Total
	Pres	Impf	Aor	Past	Fut	Pres	Aor	Pres	Aor	
ἔστε		1	2							3
ἔστω ἄν						1	1			2
ὅπως			5							5
εἰσότε			3							3
εἰξότε			3							3
εἴως			1							1
εἴ(ν)ως κεν							1			1
μέσφα			2							2
τείως			1							1
τείως κεν							1			1
ὥς			2							2
ἕως			1							1
ἕνικα			1							1
μέχρις			1							1
Total	16	31	99	2	2	16	33	4	9	312

From this table certain results
may be gathered: —

1. The large predominance of
the aorist indicative is due simply to the
demands of the narrative, and the great
scarcity of the perfect and the future, or
any other tense, results from the substitution
of the aorist for the one, and a
conditional form of statement for the other.

2. The proportion of the present
to the aorist subjunctive and optative does
not vary greatly from that which was
found in the case of final-clauses.

3. The relative use of subjunc-
tives and optatives, however, is reversed,
the subjunctive being nearly four times
as common as the optative, while in
main sentences the optative is twice as
frequent.

4. It is twice as common as

KEV (22: 0) with the indicative.
It is combined with $\sigma\tau\epsilon$, $\delta\tau\epsilon$ (1-1)
 $\delta\pi\acute{o}\tau\epsilon$, $\epsilon\sigma\tau\epsilon$; KEV with $\epsilon\sigma\tau\epsilon$, $\delta\pi\acute{o}\tau\epsilon$, $\epsilon\iota\sigma\acute{o}$,
 $\iota\upsilon\sigma$ (rare). But $\delta\tau\epsilon$ with the subjunctive
is an especially favorite construction, oc-
curring 10 times. $\delta\tau\epsilon$ is found 4 times
with the indicative 12 times, and with the sub-
junctive and optative each once. $\delta\tau\epsilon$,
in the other hand as for the first part
of the particles, takes $\delta\tau$ only once. $\delta\tau$
and KEV are not used with the optative.

5. In three instances Apollonius
uses the combination $\eta\mu\acute{o}\varsigma$ $\delta\tau\epsilon$.

6. The -KE in $\epsilon\iota\sigma\acute{o}\text{KE}$ has lost its
force, so that out of seven occurrences, it is used three
times with the imperfect and with indicative.

This is contrasted to $\epsilon\iota\sigma$, $\epsilon\iota\sigma\tau\epsilon$,
 $\epsilon\iota\sigma\acute{o}$, as $\tau\acute{o}\delta\epsilon$ is found in kind sentences.

7. The words $\kappa\alpha\iota$ and $\kappa\alpha\iota\omega\varsigma$ are
employed as conjunctions, - a use not Homeric.

The Participle.

The nominative Participle agreeing with the subject of a verb of knowing, etc., — a construction not Homeric, — is found in several instances: —

ἄνθρωπος τοῖς γ' ἰσχυρὰν εἰδόμενος λιπώντες, — I. 483.

— οὐδ' δέ τι ᾔδειν [= ᾔδεσθαι]
ῥήτοιοι ὄσσητα κείνα κακῇ δόξαντες ἐν αἴῳ.
II. 65.

— δόλετο δ' ἄμφ' ἰδέσθαι
αὐτὴ ἀσθλεύουσα μάτ' εὐμαρέως πορεύεσθαι.
III. 623.

τῷ καὶ δὲ ἰδόμενος ἔλαμψε μάλα ἀπρόσπυτος, &c.
IV. 1204.

— ἔ δ' ἔφατ' ἰὼν ἑλὼν — ἔφηνεν
ἔστω καὶ νόστον πάνδε σφόδρ' ἴδωσ' ἀπούρας.

III. 174.

The case with which the participle
falls into the generic category in the follow-
ing instance is to be observed: —

— ἐχύθη δ' οἱ ἔρδοει θυμός
ἰὼν ἔρποντος. III. 1218.

Neutral Plural Subject

Apollonius allows himself the
liberty of using either a singular
or a plural verb with a neutral plural
subject. In the cases where the
singular verb is more common in the
proposition of H. G. In some the pro-
position (I. 1) is much longer.

111

Neuter Predicate Adjective.

An example of the use of a
neuter predicate adjective with a substantive
noun is found in IV. 1508:—

οὐδ' ὅποσον πῆχυνον ἐς Ἄϊδα γίνεται ὄμιος.

Compare the familiar Homeric sentence: οὐκ
ἀγαθὸν πολέμοισιν.

Case-Ending -φιν.

The neuter case ending
in -φιν is of rare occurrence, and we
can draw no conclusions from its use.
The only instances noted are ἰσχυρόφιν, I. 506,
IV. 80, 1661, and ἐσχατόφιν, II. 496.

The 2 Cases.

A complete treatment of the cases in Apollonius will not be attempted. A few instances, either differing from those cases or having peculiar characteristics, may be noted:—

The nominative is used for the vocative in I. — II. 1183.

The genitive of separation is used with φέρω in I. 1183:—

— τοὶ δὲ λεχαίην
φυλλάδα λεμώνων φέρων ὅσπεσον ἀμύχαντες.

In some the genitive does not follow simply with φέρω, carrying, bringing (I. 1183),

The genitive of time (I. 1183) is found in II. 1183, — ὅσπεσον ἀμύχαντες ἀμύχαντες, — and II. 1183, — ὅσπεσον ἀμύχαντες ἀμύχαντες ἀμύχαντες.

Prepositions.

The following cases of prepositions may be noted:—

ἀπὸ:

ἐκ [ἐκείνου] δ' ἀπὸ χειρὸς λαβὼν ὡς ἂν ἴσως
ἐκδοκὴς αὐτοῦ. II. 1267.

ἐν ~~ἐν~~ ἐν:

—ἐν δέ μιν ἔγνω
σπερχόμενον μετὰ νῆα διὰ κρέβας. I. 1255.

ὑπὸ:

—ἡ δ' ὑπὸ νυκτὶ [πεύκη]
διτῆσιν μὲν πρῶτα πνέσσεται. II. 1682.

117

Use of $\delta\iota$ and $\kappa\epsilon\iota$.

Statistics by Friedrich Meier (in Mauro, Himeric Grammar, p. 265) show that $\kappa\epsilon\iota$ is four times as common as $\delta\iota$ in the Iliad. The proportion is reversed in Hesiodus.

$\kappa\epsilon\iota$	is found	175 times	= 72.8 per cent.
$\delta\iota$	"	67	= 27.7 "

It may be found in some
 in the text. See I. 58, 150, II. 314
 552. 34. II. 769.

The position of δέ in τὸν
 ξείρον δ' ἐδόκησεν (II. 619) and καὶ ἐκ
 νεύου δ' ἐλάττω (II. 72) is to be noted.
 In Homer δέ is the second word in
 the sentence, unless it follows the close
 connection of a conjunction and an article
 or an article and adjective.*

The repetition of δέ in
 ξείρια δ' ἄπειρα θυμὸν / τὰν δ' ἔμαρ
 ὅττις χαλεπὸν πόλεμον (I. 531-32)
 seems inexplicable. The edition of
 Didot (Paris, 1862) omits the second δέ,
 leaving only the first.

*Homer, I. 245.

Germanic Poetry.

The critical estimate of the Hexameter have been a matter of accurate study only in very recent years. Within the last decade several dissertations have appeared treating the character of the heroic verse in its various developments; but as yet the only one of the kind done from a really thorough investigation has been *Waldmann's*. The results of extended studies in the Epic from Homer to Virgil have shown there to be certain laws and tendencies steadily at work in the development of the development of poetry. Thus, in a table given by A. Ludwich,* the proportion

* *Philologus* II, 51, 25.

2 dactyla & iambus it can be traced
 quite regularly from 1/2 to 1 in the Odyssey
 to 5/8 in the Metamorphosis & Aeneid.
 On the other hand the frequency of
 Spondaic verses (about 4 per cent. in
 the Iliad) increases greatly in the later
 poets. Lucian 300 lines. * *Horatio*
semper mensura carminum mensura
precipue supereminet iactans quoniam
in Caesonis & Propertii in Lucretio, re-
viduus in Scuto, Theocritus in carmine XXX,
Prætorius, Maximus, Callimachus in hymnis
in Jovem et in Dianam, etc., qui omnes
inter denos vel etiam inter pauciores
et dactylis et iambis utuntur
et ondiagmites. Contra perpauci spondia-

* In *Antiqua Poetorum Latinarum*
Grammatica, p. 54 cited in *Revue de l'Étude*
Antique Classique, (Stavropoulos, 1885), t. I.

3. To illustrate in slight *Alcaic* rhythm
in Callimachi *hymns* in *Dalman*, etc.,
and also in the *Alcaic* *hymns* *Alcaic*
and "spontaneous" even *metrical* *Alcaic*
"studies." This tendency to an in-
creased *Alcaic* character with greater
freedom in the use of *spontaneous* verses,
recalled the *Alcaic* *hymns* still further
away from the *Roman*, which had a
more *spontaneous* movement in the first
year and was already *Alcaic* in the
in the fifth.

Statistics for Callimachus
have been given by C. Kuntz, *Alcaic*
hymns *Alcaic* *hymns*. The
to 1. In *hymns* 1-11 and 12 (751
lines) he has 63 *spontaneous* verses, or 6.7
per cent.

In *Alcaic* *hymns* the average rise
is 7.7 per cent. and in the last and it

is in fig. 2: 3.37, but cont. The exact figures are given in the table below:—

	To Tunc	Stondie	Percentage
Book I.	362	9	8.74
" II.	1288	117	9.08
" III.	1406	103	7.33
" IV.	1779	167	9.39
Total	5835	526	8.67

Trucis

A compound noun is divided in Trucis in III. 700: οὐν γε δὴ ἡ-ρεῖσα πέκεσθαι.

Ionization.

In some instances ϵ and α always occur in dative in - $\epsilon\omega$ and - $\epsilon\omega\upsilon$, in $\eta\mu\acute{\epsilon}\omega\upsilon$ and $\vartheta\mu\acute{\epsilon}\omega\upsilon$, and in $\chi\rho\acute{\epsilon}\omega$. * The case is nearly similar in Dorians. I have noted 34 instances of this contraction. Three exceptions however (I. 1, 41, II. 776), show that the rule was not inviolable.

* Seymour, Homeric Language and Verse, p. 40.

Yponomea

List of Similes.

Extended: I. 269. 307. 536. 575. 774. 879. 1003.
1026. 1049. 1172. 1201. 1243. 1265. II. 35. 38. 40. 70. 79. 88.
93. 130. 278. 503. 657. 784. 1025. 1175. 1279. 1385. III. 175.
291. 656. 754. 875. 955. 1066. 1118. 1227. 1237. 1258. 1261. 1292.
1298. 1326. 1339. 1341. 1358. 1369. 1372. 1376. 1385. 1390. 1398.
IV. 12. 35. 109. 124. 139. 150. 167. 214. 238. 459. 485. 623.
670. 672. 675. 73. 246. 260. 275. 276. 335. 463. 1475.
1539. 1602. 1680.

Briefer: I. 239. 285. 315. 461. 544. 546. 635.
739. 101. 120. II. 44. 70. 169. 177. 267. 305. 567. 582.
573. 576. 602. 125. III. 14. 286. 446. 1150. 1156. 251.
1320. 1372. 1392. IV. 172. 184. 220. 316. 384. 468.
585. 726. 875. 943. 964. 975. 1443. 1243. 1356. 1391. 447.
672. 1257.

